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FLORIDA

WINTER 2000

History & the Arts

A MAGAZINE OF FLORIDA'S HERITAGE

TREASURES TO GO
JACKSONVILLE'S
NATIVE SON
MIAMI CITY BALLET

GOODWOOD

Museum and Gardens

FOCUS ON

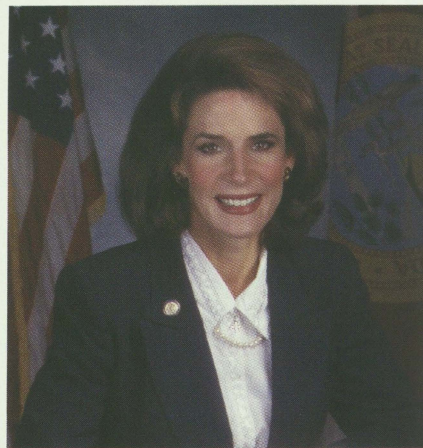
[FLORIDA HISTORY & THE ARTS]

Welcome to an exciting new time in Florida's celebration of heritage and the arts!

You are reading the debut issue of *Florida History & the Arts*. Since 1993, *Florida Heritage* magazine has been the official publication of the State of Florida to promote visitation to historic sites and events. This beautiful magazine has excelled in bringing to you fascinating stories about Florida's historic places and people, and has been honored with many awards. Today we launch a magazine that reflects the true synergy that exists between the performing and visual arts in our state, and the enduring value of our heritage.

As Florida's Secretary of State, I recognize that Florida's history and culture are closely intertwined. In many places throughout our state, you will find historic buildings that have been adapted to serve as museums, art galleries and performing arts halls. Many people who actively support historic preservation are also very involved in promoting the arts. The opportunity for *Florida Heritage* magazine to expand to *Florida History & the Arts* extends our mission and coverage to include vital information about the arts in Florida. In this and future issues, you will enjoy articles about art, music, literature and drama in Florida, as well as historic places, heritage trail expansions, and special events.

I hope that *Florida History & the Arts* will inspire your support of the activities of the Florida Department of State in preserving and promoting Florida's heritage and culture. Thank you for sharing my passion for the incredible story we have to tell about Florida's history and its arts.



Katherine Harris

Katherine Harris
Secretary of State

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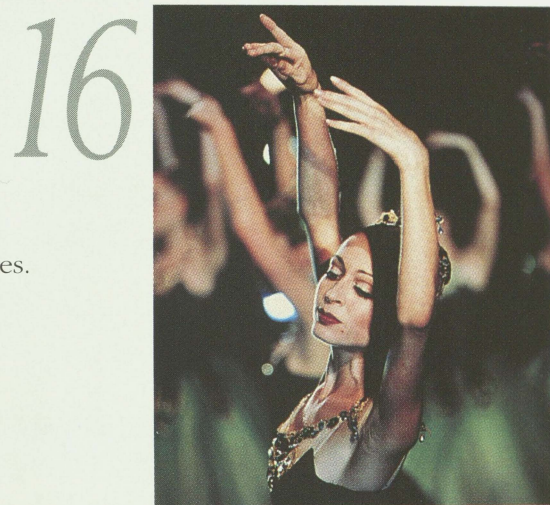
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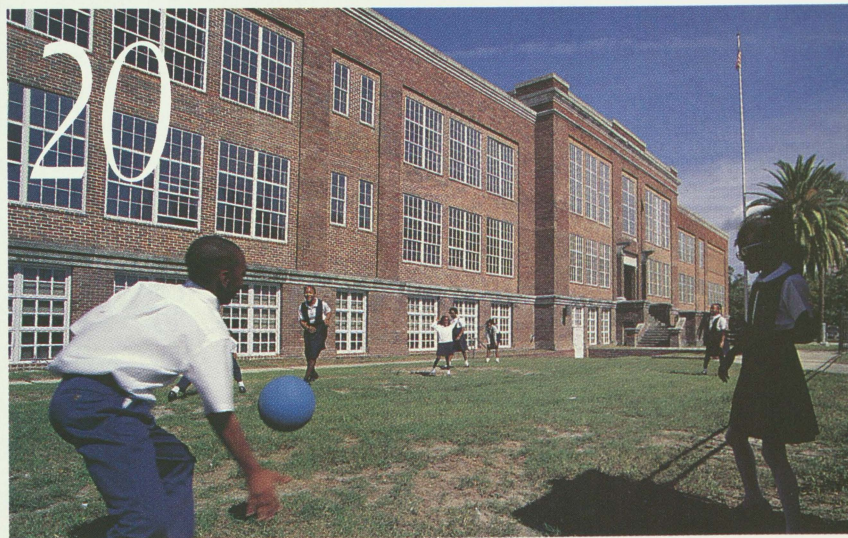
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FLORIDA History & the Arts

Florida History & the Arts is published quarterly by the Florida Division of Historical Resources and the Florida Division of Cultural Affairs, Florida Department of State.

EDITOR

Susanne Hunt

ASSISTANT EDITOR

Michael Zimny

GRAPHIC DESIGNER

Dee Dee Celander

CONTRIBUTING WRITERS

Kathy Engerran

Drew Odom

ACTING DIRECTOR, DIVISION OF HISTORICAL RESOURCES

James J. Miller

DIRECTOR, DIVISION OF CULTURAL AFFAIRS

Peg Richardson

Florida History & the Arts will be included in the January, April, July and October issues.

For comments, questions or more information, write:

Florida History & the Arts
300 South Bronough St.
Tallahassee, FL 32399-0250
phone: 1-800-847-7278
or visit: www.flheritage.com

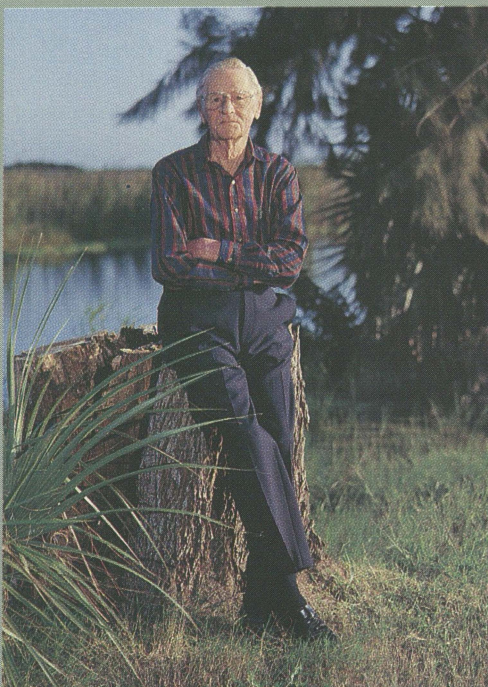


FLORIDA IN MY VIEW

[PATRICK SMITH]

Florida to me is not just one state – it is a kaleidoscope of places, things, and people. No other state weaves such a varied tapestry of experiences. Florida is also a land of contrasts.

If you are in the center of a cattle ranch you will see open land dotted with cabbage palms and little islands called cypress stands. Deer mingle with cattle and it seems that the earth stands still. Drive only one hour away and you are in the center of a bustling metropolitan area.



ERIC DUSENBERRY

Take an airboat far out into the unique Florida Everglades and your soul will be chilled by the vastness of the place. Cut off the engine and listen. If no airplane passes overhead, you will experience total silence.

Travel one road and you will witness extreme overcrowding by development, then turn down another road and the land will look much the same as it did centuries ago.

Spend some time in those small towns of North Florida and you will think you have passed through a time warp and landed back in the 1950's. Life moves at a slow pace, there is no road rage, and people still say "Hi y'all" to total strangers.

Drive the Overseas Highway to Key West and you will pass over more water than anyplace on earth. Travel north when you return and you will see tomato fields that stretch as far as the eye can see. Also, there are crowded beaches and beaches where few human footprints are seen.

Why is it important to remember the past? If you will become familiar with the Florida of a long time ago, you can – in your mind's eye – see all those "once was" things as you drive along Florida roads and highways. It becomes a mental game, a trip into a fascinating land, a journey that will remain in your mind and your heart forever.

PATRICK D. SMITH is the author of six novels: *The River is Home*, *The Beginning*, *Forever Island*, *Angel City*, *Allapattah* and *A Land Remembered*. He has been nominated three times for the Pulitzer Prize. His lifetime work as a writer was nominated for the 1985 Nobel Prize for Literature and he subsequently has received five additional nominations. He was inducted into the Florida Artists Hall of Fame in 1999. A native Mississippian, Patrick Smith moved to Florida in 1966 and lives in Merritt Island.

NEWS & NOTES

STATEWIDE EVENTS

Cultural Exchange with Mexico

One of the largest cultural missions in Florida's history is now underway. Launched last July, the bilateral exchange between Florida and Mexico includes the visual arts, dance, natural history, and the education community. Instrumental in its creation were Florida Secretary of State Katherine Harris and Rafael Tovar y de Teresa, President of CONACULTA, Mexico's cultural ministry.

Much has happened since the program was initiated. Edward Villella of Miami City Ballet, taught a master class at the Compania Nacional de Danza, Mexico's national dance company, and has since hosted young dancers from Mexico in Miami. The Fort Lauderdale International Film Festival has included four Mexican feature films and numerous shorts in their November 1999 festival. Daytona Beach Community College's Southeastern Museum of

Photography is moving forward with an educational initiative

between elementary schools in Mexico and Volusia

County involving a writing

program which incorpo-

rates photographs

taken with digital

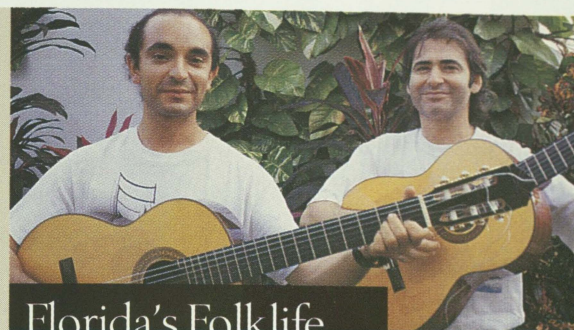
cameras. This will allow

participating schools to

collaborate on-line. The

Miami Museum of Science is

working with Mexico's National Museum of Anthropology. Artists from northeast Florida are exploring opportunities to participate in arts festivals in Mexico. Several other museums are finalizing agreements to host visual arts exhibitions from Mexico. For more information, call (850) 487-2980.



Florida's Folklife Apprenticeship Program

The Florida Folklife Apprenticeship Program, funded in part by the National Endowment for the Arts, provides an opportunity for master folk artists to share technical skills and cultural knowledge with apprentices in order to maintain their art as a vital part of Florida's heritage.

Nine 1999-2000 apprenticeship teams were recently selected. They include master artists and apprentices in the areas of: Spanish flamenco guitar and vocals, African American Hymn lining; Hawaiian quilting; surfboard making; Hawaiian musical instruments and fishing lures; Indo-Trinidadian tassa drumming; Mexican Maya marimba; Afro-Cuban bata' drumming and Chinese zheng. Master artists and their apprentices will be featured May 26, 27 & 28 at the Florida Folk Festival which takes place each year at the Stephen Foster State Folk Cultural Center in historic White Springs, Florida.

A free publication documenting master artist Michael Kernahan from the 1998 and the 1996-97 Apprenticeship Programs is now available. The booklet, *Michael Kernahan: A Life in Pan* by Stephen Stuenkel, explores Kernahan's career as a steel drum maker and musician. To obtain a copy of the booklet, or for more information about the Florida Folklife Apprenticeship program, contact Tina Bucuvalas at (850) 487-2333 or tbucuvalas@mail.dos.state.fl.us.



NEWS & NOTES

"A Bolt From The Sky" Strikes at The Ringling Museum

The John and Mable Ringling Museum of Art continues its Season 2000 with the complete reinstallation of the masterpieces of its permanent collection in *"A Bolt From The Sky": Splendors of European Art in The Ringling Museum*. Visitors to the museum are once again able to view its 21 galleries of European art just as Ringling intended them.

Circus tycoon and art collector John Ringling conceived his art museum as what we would call today a "virtual" experience. It was a place where the visitor could figuratively voyage through time and space,



visiting environments such as a German castle from the Renaissance, an Italian palace, an English country house, a French salon, or a Fifth Avenue ballroom. He aimed to suggest the past by installing historic rooms or architectural elements suitable to the period of each gallery. Paintings were hung by Ringling in dense, decorative configurations that recalled their original settings in European style galleries and fostered pride in the sheer quantity of great works of art that he was able to amass.

Today, Ringling's original vision for his museum has been restored. Architectural elements removed in previous installations have been reinstalled. Some walls have been covered with brocade as was usual for European galleries, while others have been painted with bright, tropical colors. Following Ringling's original configuration for the museum's galleries, almost twice as many Old Master paintings can now be shown as were before. The resulting effect is not only of a great collection of individual masterpieces, but a museum that is itself a consummate work of art. The Ringling Museum of Art is located at 5401 Bay Shore Road in Sarasota, phone (941)359-5700.

EATONVILLE

HISTORIC WALKING TOUR DEDICATED

This past October, the town of Eatonville dedicated a unique historic walking tour. Established in 1887, Eatonville is popularly considered to be the oldest black community in the nation. It was also the home of writer, folklorist and anthropologist Zora Neale Hurston, probably the most significant collector and interpreter of southern rural African-descended folk life. A major problem arose, however, in how to recognize the town's heritage because the majority of its resources had been lost through the passing of time.

The answer was found when the Division of Historical Resources, working with the Florida Department of Transportation, developed a novel series of markers to depict the town's lost resources. The markers, aluminum frame panels with historic photographs, graphics and text—including quotes from Hurston's writings—help visitors to visualize Eatonville's vanished landmarks. The walking tour begins at a wooden kiosk where brochures describing all of the sites on the trail are available. Ten markers are included on the tour which illustrate 15 different places of historic significance in the town. "I think the point of the markers is to let people know what was in Eatonville and how people moved about," says N.Y. Nathiri, executive director of the Association to Preserve the Eatonville Community. "It gives people a re-creation of the time past." For more information about the tour, contact Preserve Eatonville Community, Inc., at (407) 647-3307.



TOP: RINGLING MUSEUM, SCHANK PHOTO; BOTTOM: WILDERNESS GRAPHICS

Chautauqua Assembly 2000 Returns to DeFuniak Springs

The Chautauqua movement, a program of the arts, philosophy, education, music and other disciplines, was founded in 1874 in upstate New York to fill the cultural vacuum present in much of American society following the Civil War. Establishing its winter

assembly in DeFuniak Springs in 1885, the Florida Chautauqua made this unpretentious North Florida town the cultural center of the state for nearly the next 40 years. Each year, the assembly attracted thousands of visitors from around the country, seeking entertainment, discussion and debate on timely issues of the day. But the advent of radio, the automobile and Rural Free Delivery of newspapers and magazines changed the way people received and sought information. When interest in the gatherings declined, the Florida Chautauqua held its last session in DeFuniak Springs in 1920.

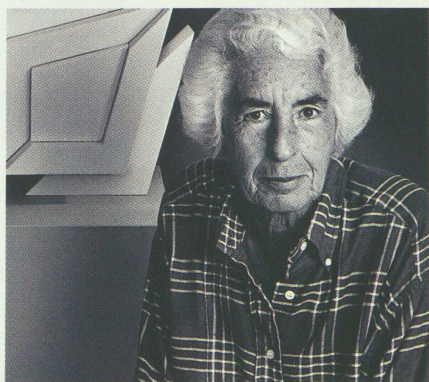
But in 1996, some enterprising citizens organized a revival of DeFuniak's Chautauqua Assembly. On February 25, 26 and 27 this year, visitors will once again descend on DeFuniak Springs, seeking entertainment and enlightenment. An ambitious schedule of 45 workshops over the three-day weekend will offer everything from lectures on history, travel, fashion, gardening, architecture, philosophy and genealogy to an elegant Victorian High Tea and even a performance by the Orlando Opera. Many of the events will be held in the original 1909 domed Chautauqua Hall of Brotherhood Building dominating beautiful Lake DeFuniak. Also throughout the weekend visitors to the Chautauqua Building will enjoy the colorful acrylic paintings of featured artist Deanne Sharer from Montezuma, Costa Rica. Advance

Chautauqua Passports that cover entry to most of the events cost \$30, or \$35 at the door. For more information contact the Chautauqua Assembly 2000 at (850) 892-5973 or send an SASE (two stamps) to: Peggy Caswell, 115 Dogwood Road, DeFuniak Springs, FL 32433.

Visitors will also enjoy colorful acrylic paintings of featured artist Deanne Sharer.

Artist Doris Leeper is the newest member of the Florida Artists Hall of Fame, the highest and most prestigious cultural honor that can be bestowed upon an individual in the State of Florida.

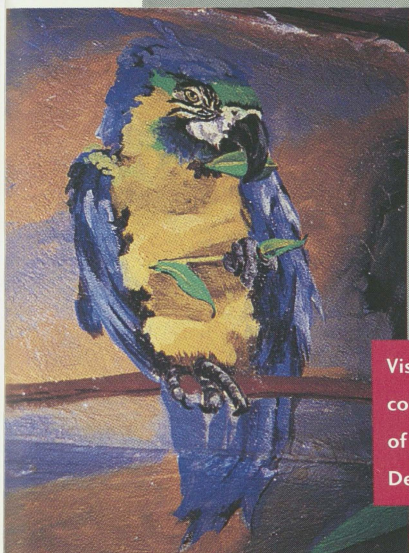
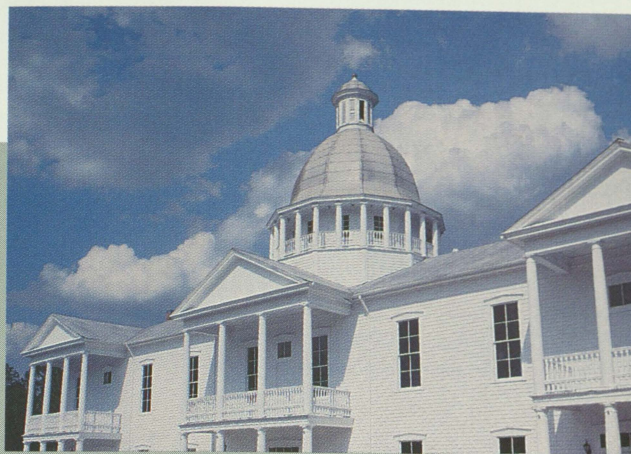
Leeper is an internationally recognized sculptor and painter who has had numerous one-person exhibitions. She has executed a number of large-scale commissions and her work has been acquired for over 100 public collections. Leeper has received individual artist's fellowships from the National Endow-



ment for the Arts and the State of Florida. A retrospective exhibition of her works from 1950-1995 was held in 1995 at the Cornell Fine Arts Museum, Rollins College, in Winter Park. In the late 1970's, she founded Atlantic Center for the Arts, now an internationally renowned artist's colony in New Smyrna Beach. In 1995, Leeper, along with business partner Ed Harris, opened Arts on Douglas, a contemporary art gallery representing Florida artists. In 1997, she received honorary Doctoral degrees from Duke University (her alma mater) and Stetson University in DeLand.

The Florida Artists Hall of Fame is administered by the Florida Division of Cultural Affairs, Department of State. For more information, call (850) 487-2980.

Leeper Joins Elite Ranks of Florida Artists Hall of Fame



TOP: MICHAEL ZIMNY; BOTTOM: JACK MITCHELL

WHITE C

STORY BY MICHAEL ZIMNY
PHOTOGRAPHY BY RAY STANYARD



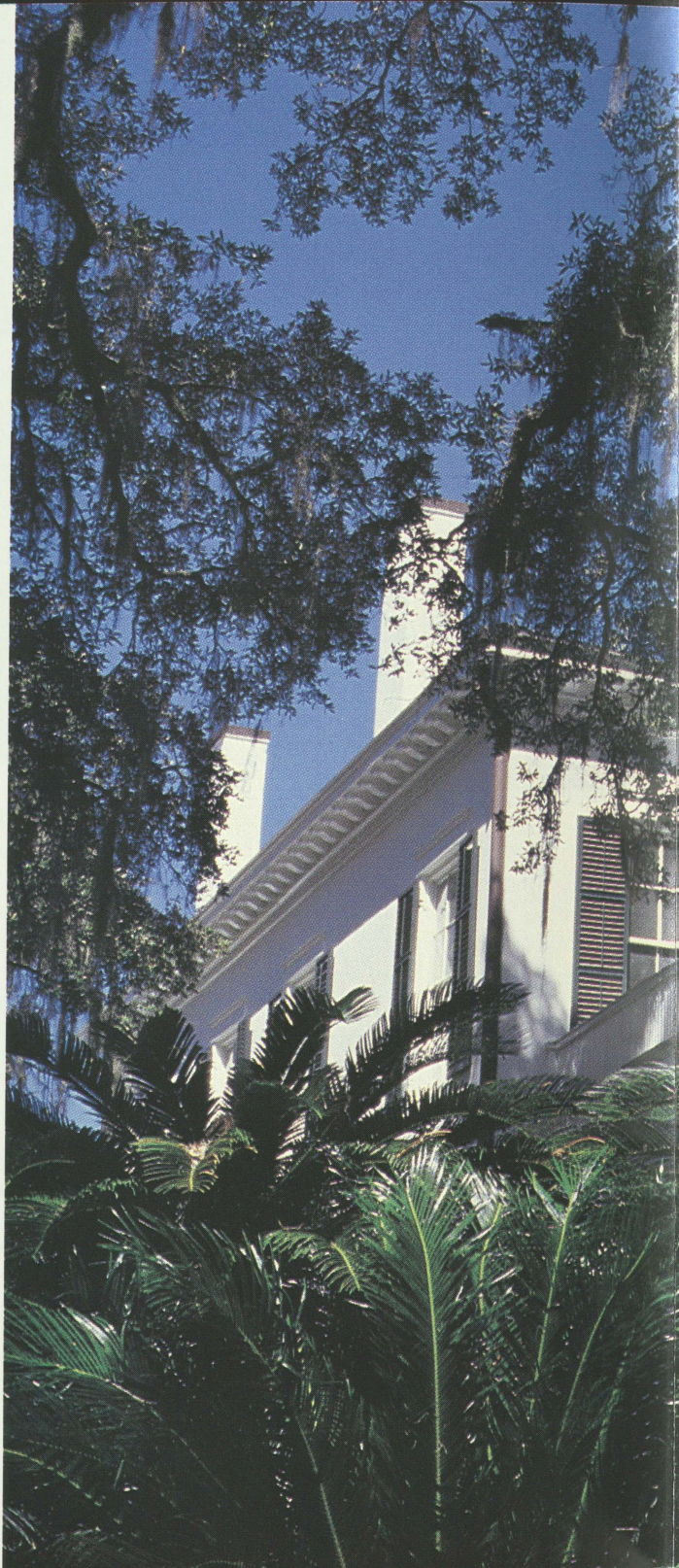
FLORIDA'S FINEST

ANTEBELLUM PLANTATION

WELCOMES VISITORS TODAY AS

ITS RESTORATION CONTINUES.

Tallahassee is a green city. From above it appears as a dappled green carpet which only a few buildings dare to penetrate. Almost hidden on one of its tree-canopied streets a weathered sign stands with a single word: Goodwood. This unassuming entrance gives little hint of what lies at the end of a stony drive guarded by centuries-old live oaks. Nowhere else in Florida is there a collection of nineteenth and early twentieth century buildings that can rival those found at Goodwood. Remarkably, they survive today, surrounded by the finely manicured lawns and gardens evocative of a turn-of-the-century country estate. Since 1992, work has been underway to restore the estate, brick by brick and leaf by leaf, to the model of style and sophistication it once was.



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OLUMNS, EMERALD SKY





like many great properties, the story of Goodwood is best told through the lives of the people who lived there. Five families have called it home during its more than 160 year history, each bringing something different to it. Goodwood began in the 1830s as a cotton and corn plantation. Hardy Croom of North Carolina assembled the plantation that eventually would comprise 2,400 acres but never took up residence there, he and his entire family having been lost in a steamship accident while en route to Florida in 1837. Although his brother Bryan completed the plantation's main house (also called Goodwood) in the early 1840s, history suggests that its design was largely Hardy Croom's selection.

Unlike the traditional antebellum

plantation house of the time, Goodwood's design was eclectic, borrowing from a variety of styles—Federal, Gothic Revival and Italianate. Its most striking feature was its roof, which was topped by a large square cupola or tower, a popular element of the Italianate style. Through the nineteenth century the house was painted a variety of earth tone colors—dark greens and reds—rather than the white-colored grandeur characteristic of the classically-inspired plantation house.

With its lavish stature and appointments, Goodwood became the scene of many long visits and popular entertainments. Susan Bradford Eppes wrote in 1865: "Tonight Aunt Sue is giving a large party; 'the gem of the season,' we say, for everybody knows the entertain-

ments at Goodwood are not quite equaled anywhere . . ." After the Civil War Goodwood's fortunes as an agricultural plantation declined and, like many Leon County plantations, it became a hunting estate.

In 1911 Mrs. Fanny Tiers of Morris County, New Jersey, acquired Goodwood. Refined and affluent, she undertook a major renovation of the property which gave it much of the appearance it has today. She began by remodeling its nineteenth century main house which she felt didn't quite satisfy her image of an antebellum plantation house. For a more appropriate design she looked to the Colonial and Georgian Revival styles and, in particular it seems, at the design of Mount Vernon. She removed Goodwood's square



"THE RESIDENCE IS
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ELEGANTLY
THE OLD TIME
PLANTERS
ENJOYED LIFE."

GEORGE BARBOUR, TRAVEL WRITER
DESCRIBING GOODWOOD IN 1880.





cupola and replaced it with an octagonal one very similar to Mount Vernon's, added other Colonial Revival details and painted the house its present white color with dark green shutters.

Mrs. Tiers also greatly expanded Goodwood's entertainment amenities, adding a heated swimming pool, a roller skating rink/tennis courts, guest houses and other niceties like electricity and plumbing. Over the pool she even installed a moveable dance floor in the tradition of *It's a Wonderful Life*. An often-told story is how, during one of her dances, a guest was injured, not gravely, but enough so that Goodwood's parties at least temporarily came to an end.

In 1925 Senator William C. Hodges and his wife Margaret moved into Goodwood. Hodges later related that its acquisition began with his wife's admiration of one of the estate's beds. However, to get the bed he had to buy the entire property! Whatever the reasons behind its purchase, Goodwood

soon became the ideal stage for entertaining his numerous political and business associates. His wife Margaret, though from humble beginnings, excelled as Goodwood's hostess whatever the occasion or whomever the guests.

In 1948, eight years after Senator Hodges' death, Margaret married Thomas M. Hood, an army officer she had met through the rental of the guest cottages on the estate. The Hoods continued to enjoy a comfortable life at Goodwood but began to grow increasingly concerned about its preservation. Several times they were approached about selling the estate, but resisted, Margaret saying once that it was "too expensive to keep, but too precious to part with." After her death in 1978, Thomas Hood established the Margaret E. Wilson Foundation, which was charged with the daunting task of restoring Goodwood as a house museum and public park.



UNLIKE TRADITIONAL ANTEBELLUM PLANTATION HOUSES, GOODWOOD'S

DESIGN WAS ECLECTIC, BORROWING FROM A VARIETY OF STYLES—

FEDERAL, GOTHIC REVIVAL AND ITALIANATE.



Much has happened at Goodwood since the Foundation assumed stewardship of the estate, yet much remains to be done. Today, officially called Goodwood Museum and Gardens, the estate is much like a great white and emerald-colored puzzle coming together. Here and there a restored cottage or garden finds its place, surrounded by its yet unfinished neighbors. Turning into its driveway, the gleaming white columns of the main house come into view first. Its exterior now fully restored, the house recalls the days when Mrs. Tiers wintered at Goodwood during the 1920s. The work was no easy task, involving restoration of its badly deteriorated porch, roof and replacement of its entire mechanical systems.

Today, workers have moved inside Goodwood and are putting the finishing touches on its interior restoration, which is scheduled to be completed in early 2000. When the scaffolding and drop cloths are at last taken away, one of the crown jewels of Florida's historic homes will be revealed. For all the changes that she made, Mrs. Tiers left the interior of Goodwood largely unchanged, so that it remains very much a nineteenth century home, but embellished in a style few houses of its time in Florida can rival. Eight marble fireplaces, twelve sets of French doors and

a three-story winding mahogany staircase grace the thirteen-room house. An even more amazing feature are its two decorative painted ceilings (one depicts scenes from Aesop's Fables) which are the oldest known frescoed work in Florida. Also belonging to Goodwood are its collection of several hundred pieces of furniture, 90 oil paintings, 10,000 pieces of glass and china and 900 garments, some dating to as early as the 1860s.

As remarkable as the main house is, there is no other property as old as Goodwood in Florida that can boast as many outbuildings and other structures. Totalling sixteen in all, they have served as everything from kitchen and laundry to guest house and stables. Simple buildings, most of them still retain their original shutters embellished with a crescent moon design. Imaginative plans are on the drawing board for their preservation: the former laundry will be restored as the estate's gift shop; the carriage house and stables will become a conference center; and the roller skating rink will be converted into an outdoor performing arts arena.

Architectural and historic superlatives aside, another part of Goodwood is the quiet beauty of its nineteen acres of lawn and gardens. Several hundred varieties of plants call Goodwood home,

dominated by its ancient live oaks wearing their familiar beards of Spanish moss. The estate's gardens were the first part of Goodwood to be restored, initiated by volunteer help in 1992 so that the property could be opened to the public. In their restoration it was decided to use only plants available to the Tallahassee area prior to 1931, a stipulation which continues today. Five areas of the gardens have been restored so far, but all parts of Goodwood make for a pleasant stroll.

When will the work at Goodwood be completed? Plans call for most of the major construction to be done by 2001 but Goodwood Executive Director Larry Paarlberg is more guarded in his opinion. "After the actual restoration is completed we'll switch into a maintenance mode. With a historic property as large as Goodwood there'll always be something to do," he says. A case in point is the horse weathervane that had stood atop the carriage house's clock tower. In the early 1980s it was stolen by a nimble-fingered thief, until years later it showed up at a local flea market. When it was proven to belong to the estate, it was returned to Goodwood to await return to its rightful location. Looking at the venerable artifact now resting in his office, Paarlberg says, "At Goodwood, there's always something happening." ■

To Learn More

Goodwood Museum and Gardens is located at the corner of Miccosukee Road and Medical Drive in Tallahassee, just east of Tallahassee Memorial Hospital and the Episcopal Church of the Holy Comforter. Its entrance is marked by a sign (easily missed presently if you're not looking for it) on Medical Drive. Goodwood can be seen in part of a single day or, better, if you have the chance, by repeated visits to view its ongoing restoration. Grounds are open Monday through Friday from 9 a.m. to 5 p.m. and Saturdays from 9 a.m. to 12 p.m. Extended hours and guided tours of Goodwood are planned after the main house opens. For more information call (850) 877-4202 or visit their web site at www.freenet.tlh.fl.us/~goodwood/.

TREASURES **TO**



GO

AMERICAN ART AT ITS BEST

[BY SUSANNE HUNT]

"Listen! There never was an artistic period.
There never was an Art-loving nation."

JAMES MCNEILL WHISTLER 1834 -1903

Perhaps as the country faced a new century in the late 1800s, American painter and printmaker James McNeill Whistler had it right. But a hundred years later, Whistler's assessment of the state of the arts in America may be wrong on both counts. With its ambitious "Treasures to Go" tour, the Smithsonian's National Museum of American Art is putting the best of *many* periods of American art on the road in an effort that is certain to win the love of the American public. And it all starts in Florida.

"Treasures to Go" is organized in eight thematic exhibitions of paintings and sculptures, featuring rare works that travel only infrequently. Works represented in this remarkable tour range from John Singleton Copley's Revolutionary War era portraits to the contemporary paintings of David Hockney.

In 1998, the pipes were literally bursting in the collection's permanent home, the Old Patent Office Building in Washington D.C.. It was clear that massive renovations to the structure could no longer be postponed. But to accomplish this renovation, the museum would have to close to the public for three years starting January 3 this year.

Since 1968 the collection has been housed in the historic Old Patent Office Building, where inventors such as Thomas Edison obtained title to their work. Its holdings represent the largest and most inclusive collection of American art of any general museum today, reflecting the nation's ethnic, geographic, cultural, and religious diversity. The collection has a rich history of its own, beginning with gifts of art donated to the federal government in 1829. The nation's first federal art

collection, it predates the 1846 founding of the Smithsonian Institution. It has evolved into the world's most important museum of American art, with holdings of approximately 38,000 paintings, sculptures, prints and drawings photographs, folk-art objects and 20th-century crafts.

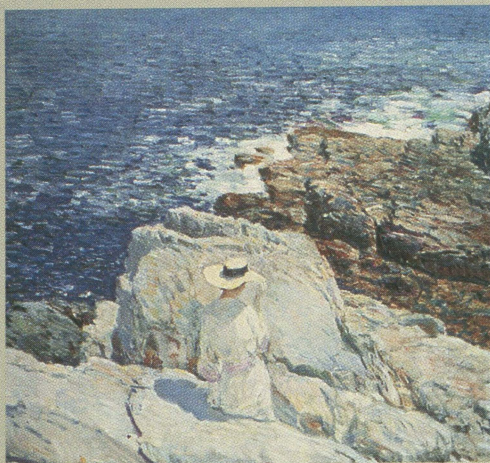
"Storing treasures that attract more than half a million visitors each year was not an option the staff wanted to consider," says Elizabeth Broun, director of the Smithsonian's American Art Museum. And so, the decision was made to put the collection on the road. If the people would not be able to come to the art, then the art would go to them.

ARTE LATINO
Patsi Valdez
The Magic Room
1994

BOTTOM LEFT:
AMERICAN
IMPRESSIONISM
Childe Hassam
The South Ledges.
Appledore
1913



LURE OF THE WEST
Charles Bird King
Young Omahaw



Florida museums will host more works of art than any other state. Seven of the eight "Treasures to Go" exhibitions ranging in subject from The Lure of the West to Contemporary Folk Art to The Gilded Age will make an appearance in the Sunshine State from early 2000 through 2002. The Contemporary Folk Art exhibit will make two appearances, one this September at the Tampa Museum of Art and then at The Art Museum at FIU in January 2001.

Miami's FIU is the only facility in the state to host more than one of the "Treasures to Go" shows. The current *Modernism and Abstraction* runs through March 5, 2000 and in 2001 from January to March, the The Art Museum at FIU will display, *Contemporary Folk Art*. "We are privileged to receive such a great museum exhibition from such a great institution," says director Dahlia Morgan. "And we're very proud to be the first venue for this historic body of work."

With this month's opening of *Modernism and Abstraction*, it is time to start making plans to see this impressive array of exhibits. Here are the shows to look for, and where and when to find them.

Modernism and Abstraction features art related to the radical transformations in the 20th century, from emerging technologies to new political theories. Early modernists Joseph Stella and Georgia O'Keeffe portrayed the dynamism of bridges and skyscrapers while Stuart Davis translated jazz into rhythmic composition and color. Between the two World Wars, the American Abstract Artists group adopted cubist and surrealist styles originating in Europe. After 1945, artists such as Willem de Kooning, Franz Kline and Clyfford Still moved into full abstraction. Their breakthroughs inspired the Washington Color School's Kenneth Noland and Sam Gilliam, and San Francisco Bay painters, Richard Diebenkorn and Nathan Oliveria. Recent works of the 1990s by Jennifer Bartlett, Eric Fischl and David Hockney take art in still newer directions.

The Art Museum at Florida International University, Miami. January 7, 2000 – March 5, 2000.

Contemporary Folk Art showcases self-taught artists of the past forty years. Many have been unknown to the public until the past decade, working in isolation or in small communities around the country. Relying on individualistic paths rather than following established conventions, these painters and sculptors convey ingenuity, insight, wit and reverence. Divine inspiration motivates many like Rev. Howard Finster and Hosephus Farmer. Politics and prose are the focus of Thornton Dial, Sr. and Jesse Howard. Bold carvings by S.L. Jones and eerie painted characters by Jon Serl are among the show's phenomenal figures.

Tampa Museum of Art. September 3, 2000 - November 26, 2000 and The Art Museum at Florida International University, Miami. January 5, 2001 – March 4, 2001.

Young America traces the county's transformation from colonies to nationhood through great portraits by John Singleton Copley, Charles Willson Peale and Gilbert Stuart as well as landscapes and scenes of early America. Views of the Old World by Elihu Vedder and Jasper Cropsey offer a reminder that many American artists kept one eye firmly on Europe.

Museum of Arts and Sciences, Daytona Beach. December 2, 2000 – January 28, 2001.

The Gilded Age features artists such as John Singer Sargent, Abbott Thayer and others who brought a new sophistication and elegance into American art from the 1870s through the 1920s. Wealthy industrialists who were eager to acquire culture began to collect the works of American artists who had achieved international recognition. The fascination with exotic Middle Eastern and Egyptian cultures during this age of exploration and imperialism is reflected in the works of Louis Comfort Tiffany and others, while the rugged landscapes of Winslow Homer convey the struggle and conflict that marked this period of contending social and industrial forces.

John and Mable Ringling Museum of Art, Sarasota. December 15, 2000 – February 19, 2001.



CLOCKWISE FROM
TOP LEFT:

YOUNG AMERICA
John Singer Copley
Mrs. George Watson

**CONTEMPORARY
FOLK ART**
Malcah Beldis
Miss Liberty Collection
1988

GILDED AGE
Abbott H. Thayer
Angel

**MODERNISM &
ABSTRACTION**
Stuart Davis
International Surface No. 1



Arte Latino celebrates the vitality of Latino art traditions and innovations from the eighteenth through the twentieth centuries. Paintings and sculptures created for the church or personal devotion by Jose Campeche and George Lopez reflect the distinctive aesthetic of religious traditions in Puerto Rico and the American Southwest. Art as a vehicle for social action is reflected in the works of Emanuel Martinez, "Chaz" Bojorquez and others, while artists such as Carlos Alfonzo and Alfredo Arreguin

construct new worlds of imagination, dreams and occasionally nightmares. Orlando Museum of Art. December 23, 2000 – February 18, 2001.

To Learn More

The National Museum of American Art
website: www.nmaa.si.edu/

The Art Museum at Florida International University
University Park
SW 107th Ave. and 8th St.
Miami, FL 33199
(305) 348-2890
www.fiu.edu/~index.htm

Museum of Arts and Sciences
1040 Museum Blvd.
Daytona Beach, FL 32114
(904) 255-0285
www.moas.org

Tampa Museum of Art
600 North Ashley Drive
Tampa, FL 33602-4305
(813) 274-8130
www.tampamuseum.com

Orlando Museum of Art
2416 North Mills Ave.
Orlando, FL 32803-1483
(407) 896-4231
www.omart.org

John & Mable Ringling Museum of Art
5401 Bay Shore Road
Sarasota, FL 34243
(941) 359-5700
www.ringling.org

Norton Museum of Art
1451 South Olive Ave.
West Palm Beach, FL 33401
(561) 832-5196
www.norton.org

Lure of the West includes portraits of Native Americans by George Catlin, the pristine wilderness recorded on the canvases of Thomas Moran, romantic images by the artists of the Taos School and western subjects by Frederic Remington and Albert Bierstadt.

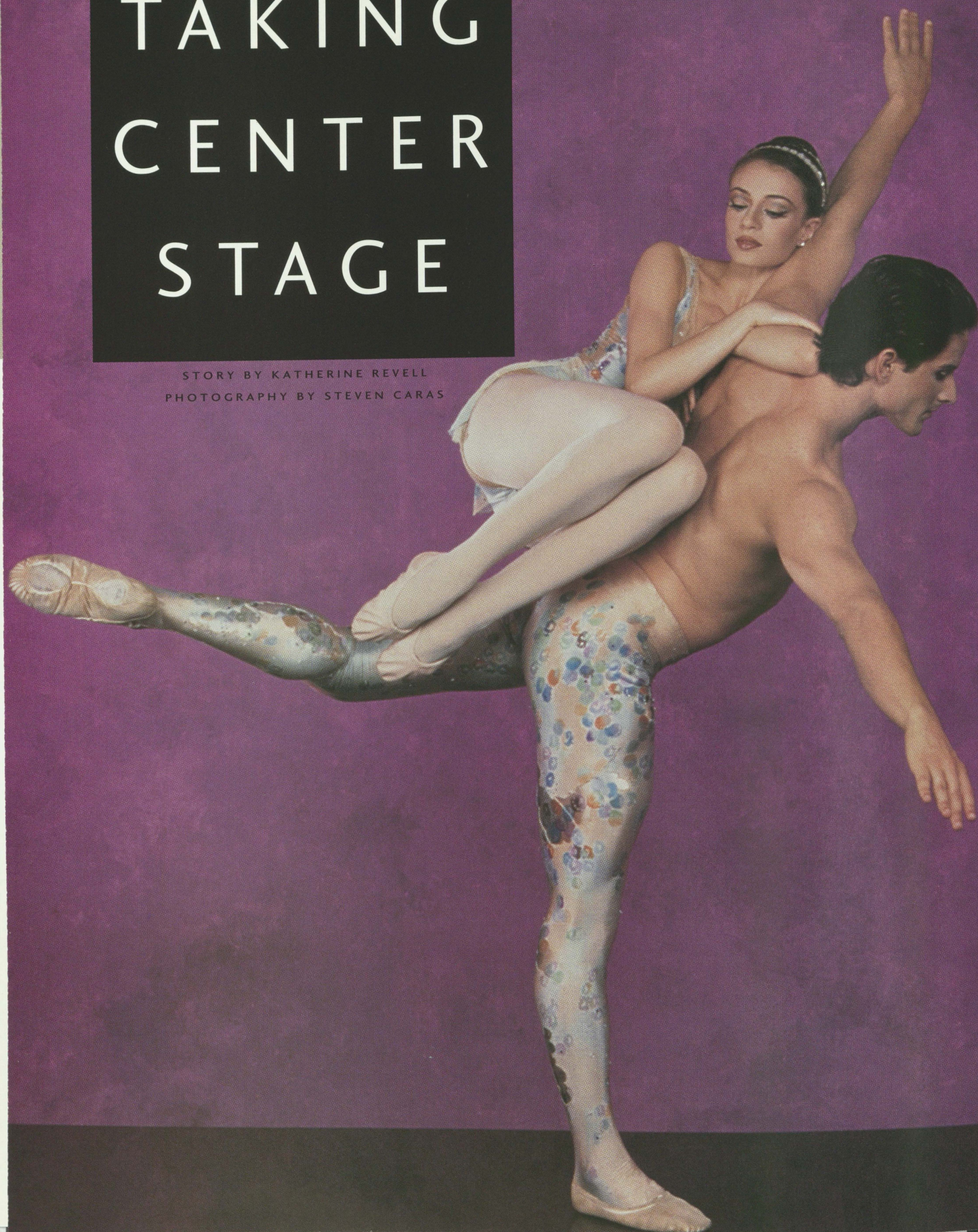
Orlando Museum of Art. April 14, 2001 – June 10, 2001.

American Impressionism presents outstanding works by turn-of-the-century painters who often worked outdoors to capture brilliant effects of light and color. A generation of artists such as Childe Hassam, John Twachtman, and William Merritt Chase studied abroad and absorbed advanced ideas that were revolutionizing painting in France. Landscapes, domestic scenes, and elegant figure compositions by Theodore Robinson, Mary Cassatt, and Robert Reid show the freedom and sparkling qualities of the new Impressionist style. Early in the twentieth century, works by Maurice Prendergast and Daniel Garber took Impressionism in new, more modern directions. Norton Museum of Art, West Palm Beach. November 17, 2001 – January 20, 2002.

With so much art reflecting the diversity of perspective and experience of America's artistic style, even Whistler would be impressed. His *Valparaiso Harbor*, 1866 will be featured in the *American Impressionism* exhibit of "Treasures to Go." Don't miss it! ■

TAKING CENTER STAGE

STORY BY KATHERINE REVELL
PHOTOGRAPHY BY STEVEN CARAS



Dancers are poets of gesture. In order to bring ballet to life, they must not only master complex physical skills but also project deep emotional and psychological truths. For a performance to succeed, an artistic director must convey his unique vision to his dancers. He must use metaphor to communicate his inner understanding of a work. Gesture flows from his body to the body of the dancer. Ideas flow from his mind to the mind of the dancer. A trust develops. A ballet develops. While the dancers focus on refining technique and shaping nuances of

MIAMI CITY BALLET



Above right: The new
Miami City Ballet -
Ophelia and Juan Js.
Roca Center

interpretation, designers of costumes, lighting, sounds, and scenery create the world that will surround the dancers on stage. The entire company works together to achieve perfection and, when the curtain rises, the magic of dance is unleashed to transport the audience to a captivating world of imagination, beauty, and spectacle.

MIAMI CITY BALLET

A sa metaphoric curtain rises on the new millennium, Miami City Ballet is poised to take center stage in the international dance arena. Press reviews have described Miami City Ballet as "an exuberant company with impeccable technique," and "national phenomenon." With a highly acclaimed critical reputation firmly established, Miami City Ballet enters its fourteenth season ready to take its place among the top three ballet companies in the United States.

This month's opening of the Miami City Ballet - Ophelia and Juan Js. Roca Center will affirm the Company's artistic leadership and organizational stability. The 63,000 square foot, state-of-the-art facility will allow Miami City Ballet to expand and take a dominant role as South Florida's cultural ambassador to the world. Designed by the internationally recognized firm, ARQ,

Miami City Ballet's new home is as innovative as the company's world-class repertoire. Its sleek exterior captures the spirit of South Beach's Art Deco heritage, yet reflects a modern elegance associated with the Ballet's image. A variety of customized features will allow the company to focus on the production of dance, while at the same time invite the community to witness the creative process.

Huge full-length windows in five of the eight studios will encourage spectators to watch rehearsals, a tradition begun at the company's original Lincoln Road location. A collapsible wall converts two studios into a theater for intimate performances and educational programming. Here Edward Villella will host *Inside Dance: An Artistic Director's View*, a series of lecture-demonstrations offering insight into ballet's technical and interpretive elements. "George Balanchine once said, 'Music is the floor upon which we dance,'" notes Villella, "and it gives me a real thrill to share my understanding of the fundamental build-

ing blocks of dance."

Villella's concern with the preservation of the art form led him to found Miami City Ballet's annual Choreographers Workshop. During a four-week program, selected dancers study the formal principles of music, movement, and composition, and explore issues of lighting, sound, and costume design culminating with an informal performance of original work.

Students at The Ethel and W. George Kennedy School of Miami City Ballet also learn the "building blocks of dance." Now in its sixth year, the School has experienced rapid growth and the current enrollment of 350 has the potential to double. Miami City Ballet School sponsors a number of enrichment programs in the tri-county school system, which reached more than 25,000 children last year. A second campus recently opened in Delray Beach to accommodate the many families seeking pre-professional dance training for their children and to strengthen outreach efforts within Palm Beach County.



"Arts education enhances the quality of life and fosters self esteem," says Linda Vilella, the School's Director, "We are tremendously proud of the impact we are having within the community and are especially delighted to have a second home base in Delray Beach."

Miami City Ballet's education and outreach programs help build audiences for the next generation, a critical goal for long-term success. South Florida's rich cultural mix has proven fertile ground for Miami City Ballet as it builds a reputation for excellence. Fueled by a growing interest from local philanthropists and "ballet mothers" (and fathers), the company has established The Hispanic Artistic and Scholarship Fund. With a four-fold goal, it will benefit Hispanic dancers who are currently part of the company and those who may join in the future, grant scholarships to young artists, expand children's outreach programs to Hispanic communities throughout the tri-counties, and provide artistic staff with increased financial resources to pursue creative endeavors.



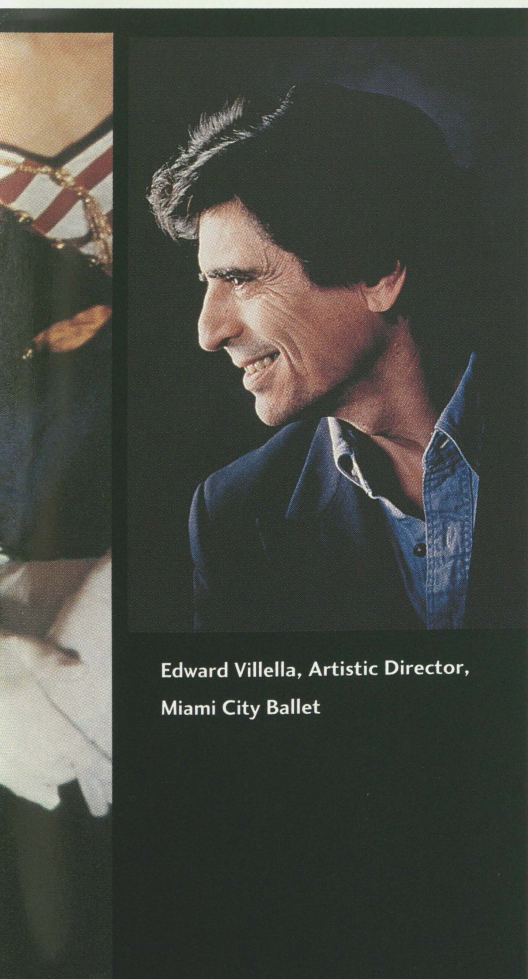
In addition to building audiences for the future, Edward Vilella must sustain Miami City Ballet's incredible artistic growth. This season the company has grown to 53 dancers, with a repertoire of 84 ballets, including 35 world premieres. The acquisition of new works and the creation of original works is not only desirable, it is essential for continued success and longevity.

Miami City Ballet showcases several new works this season that draw from contemporary dance forms as well as folk dance, including an excerpt from the *Ballroom Ballet*, a work-in-progress choreographed by Edward Vilella, scheduled to premiere in March. Using the format of the classic ballet story, Vilella will translate the Waltz, Quickstep, Fox Trot, and Mambo into neoclassical, balletic movements. "I hope this work will have a multi-generational appeal," comments Vilella, "attracting young people who enjoy Latin dance so popular in clubs today, as well as their grandparents who grew up practicing ballroom steps." The development of *Ballroom Ballet* has involved many members of the company. Two alumni from the Choreographers Workshop, Alexander Brady and Paige Fulleton, assist Vilella in researching contemporary dance styles, while General Manager Pamela Gardiner composed a complex "backstory" evoking themes of love and rivalry. Mambo master "Cuban Pete" Aguilar is also at hand as a consultant on the project.

Resident Choreographer Jimmy Gamonet De Los Heros has created 28 ballets for the Company since its incep-

tion. On the same program with *Ballroom Ballet* in March, this spring will see his premiere *Prokofiev Piano Concerto*, set on 22 dancers. Also this season, MCB premieres Paul Taylor's *Arden Court*, which inverts Balanchine's female-oriented approach to Baroque music by emphasizing the vigor of the male dancer. The Company continues to acquire Taylor masterworks and later this year will present an *All Taylor* performance that will celebrate the choreographer's 70th birthday and honor his lifetime of achievement.

"The majesty of ballet comes with hard economic realities with which we live every day," says Vilella. "Research, development and staging of original, large scale choreography can take several seasons and can easily cost one million dollars. One season's operating budget can exceed nine million dollars and ticket revenues only cover half of these costs, a reality for major performing arts organizations in the United States." By supporting dance, Vilella suggests, audiences can nourish the soul of Florida's cultural community, and become partners in the pursuit of artistic excellence. ■

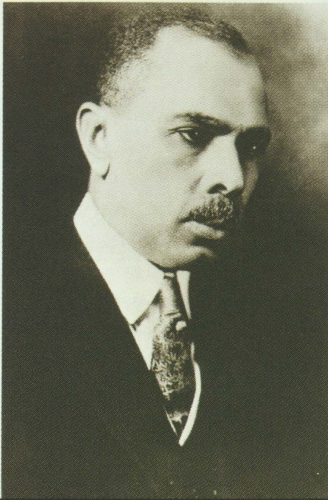


Edward Vilella, Artistic Director,
Miami City Ballet

To Learn More

Miami City Ballet
2200 Liberty Avenue
Miami Beach, FL 33139
Phone: (305) 929-7000
www.miamicityballet.org
The 1999-2000 Performance
Season runs through March.
Reprint courtesy of Miami City Ballet.

JAMES WELDON JOHNSON'S CELEBRATES 100 YEARS AS



Lift every voice and sing
Till earth and heaven ring
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us,
Facing the rising sun of our new day begun
Let us march on till victory is won.

First stanza —Lift Every Voice and Sing

Jacksonville's Native Son

STORY BY ROBBIE K. BURGI • PHOTOGRAPHY BY BOB SELF

HISTORICAL PHOTOGRAPHS: FLORIDA STATE ARCHIVES PHOTOGRAPHIC COLLECTION

This February marks the 100th anniversary of *Lift Every Voice and Sing*, James Weldon Johnson's remarkable poem about the struggles, courage, and survival of African Americans. Set to music by the poet's brother Rosamond, the song was first performed by five hundred schoolchildren in Jacksonville on February 12, 1900. Although the brothers created *Lift Every Voice and Sing* to be performed at a local celebration of the birthday of Abraham Lincoln, the schoolchildren of Jacksonville continued to sing the song long after the event. Within twenty years, the song

had spread across the South, and later became adopted by the National Association for the Advancement of Colored People as the Negro National Anthem.

But in addition to being a poet and songwriter, Johnson was also a civil rights activist and educator. He studied law during his tenure as a principal at Jacksonville's Stanton High School and became the first African American to pass the bar exam in Florida. Jacksonville's native son later went on to become an active member of New York's Harlem Renaissance.

James Weldon Johnson was born on

June 17, 1871, in a middle-class cottage in Jacksonville's LaVilla neighborhood. His father was the headwaiter at the St. James Hotel, for many years one of the most fashionable of Florida's resort hotels, while his mother was the first female African American public school teacher in the state.

In 1877 former President Ulysses Grant visited the Stanton Normal School while on a tour of Florida. A six-year-old Johnson reached his hand out through the crowd and Grant shook it. That six-year-old student later became the school's most well known alumnus

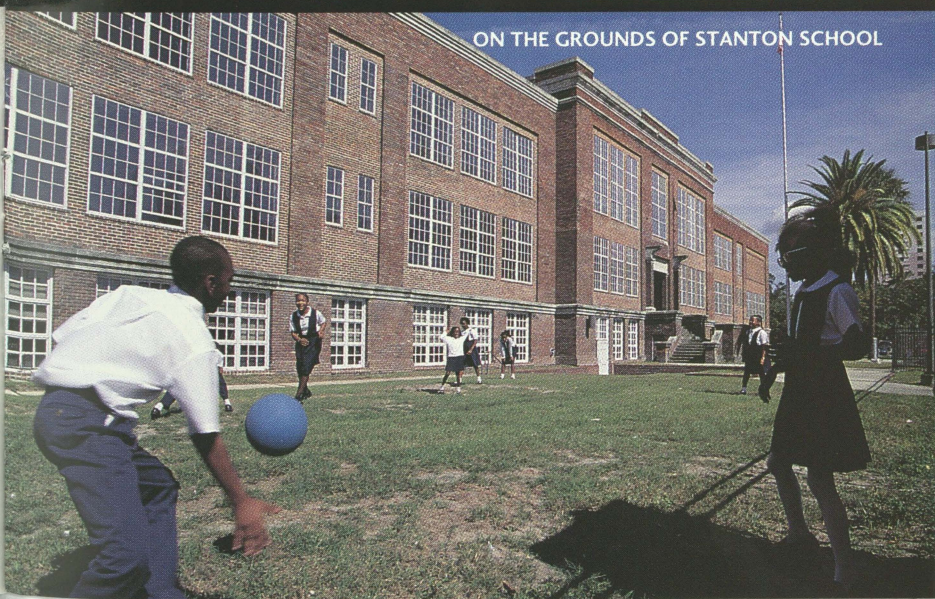
LIFT EVERY VOICE AND SING THE NEGRO NATIONAL ANTHEM.



THE RITZ THEATRE AT DUSK



THE LAVILLA MUSEUM EXHIBIT



ON THE GROUNDS OF STANTON SCHOOL

and an important figure in the history of the school itself. In his autobiography, *Along This Way*, Johnson recounts his experiences working for a local daily newspaper, *The Times-Union* while attending Stanton. Years later, Johnson would found the first daily newspaper for African Americans, *The Daily American*, which folded due to a lack of financial support. However, after completing the eighth grade at Stanton Normal School, Johnson was forced to go to private school to complete his education because there were no high schools for African Americans in Florida.

After Johnson received a degree from Atlanta University, he returned to Jacksonville in 1894 to become the principal at Stanton. At the end of that first year, as Johnson watched twenty-six eighth-graders prepare to graduate, he speculated on the sufficiency of an eighth grade education.

Knowing that his students were entitled to as much education as white students, he developed a plan to make Stanton into a high school. Johnson invited the eighth grade class to return in the fall and attend for another year. He created new classrooms in the gymnasium by partitioning off spaces with curtains, and taught a series of advanced courses himself. This process was repeated for the next several years, until Stanton Normal School had been transformed into Stanton High School, the only high school for African Americans in the state.

Johnson's final legacy to Stanton was that he was able to save the school when the city wanted to tear it down in 1901. He pointed out that the original deed of the property included a covenant specifying that the property be used in perpetuity for the education of black children. Johnson's position symbolized the importance which the black community attached to Stanton and the efforts which they would undertake to insure its preservation.

The story of the Old Stanton School is as interesting as Johnson's involvement with it. The school began shortly after the Civil War with the organization of the Trustees of the Florida Institute, a society dedicated to providing educational opportunities for former slaves and free blacks. It was dedicated on April 10, 1869 and named the Stanton Normal School in honor of Edwin M. Stanton, an outspoken abolitionist and member of President Abraham Lincoln's cabinet.

In 1882, the original school was destroyed by fire. The second Stanton School stood until May 3, 1901 when it was destroyed by the great fire which

The present Stanton School, constructed in 1917, was the result of the first successful attempt at civil rights legislation in Jacksonville. When the 1902 school was deemed unsafe, the school board proposed to sell the property and construct three smaller school buildings. Considering this an attempt to diminish the quality of education for blacks, Stanton supporters sued the school board to prevent this action. In the end they prevailed, and the 1917 Stanton School served the community for more than seventy years until it was closed in 1971. Today its first floor has been renovated and serves as a private school (The Academy of Excellence).

neighborhood. Taking its name from a plantation, the neighborhood grew into a vibrant center of black commerce, entertainment and religion in northeast Florida. One of its landmarks is the 1929 Ritz Theatre, a colorful blend of Art Deco, Egyptian Revival and Mediterranean Revival architecture. The new LaVilla Museum portion of the building has a permanent exhibit on the history of African-American life in LaVilla. The Ritz Theatre's 400-seat auditorium has also been revitalized and provides a culturally unique venue for LaVilla's residents to once again perform James Weldon Johnson's beloved anthem, and to *Lift Every Voice and Sing*. ■



RIGHT: THE ORIGINAL
STANTON SCHOOL.

LEFT: SCHOOL
AUDITORIUM
AWAITING
RESTORATION.

incinerated most of downtown Jacksonville. The school was rebuilt again and reopened in February 1902. However, this third building was inferior to Stanton's previous structures. Johnson, by then principal of the school, described it as a "hideous structure . . . a huge, crude three-story frame building that looked more like a mill or granary than a school-house."

James and Rosamond Johnson eventually left Jacksonville for careers in New York City, where they wrote and produced hundreds of popular songs and musical shows. Along with Florida's Zora Neale Hurston and Augusta Savage, James Weldon Johnson became an important member of the Harlem Renaissance in New York, publishing *The Autobiography of an Ex-Colored Man* in addition to works of non-fiction and poetry. He died tragically in 1938 when a train struck his car while he was traveling in Maine.

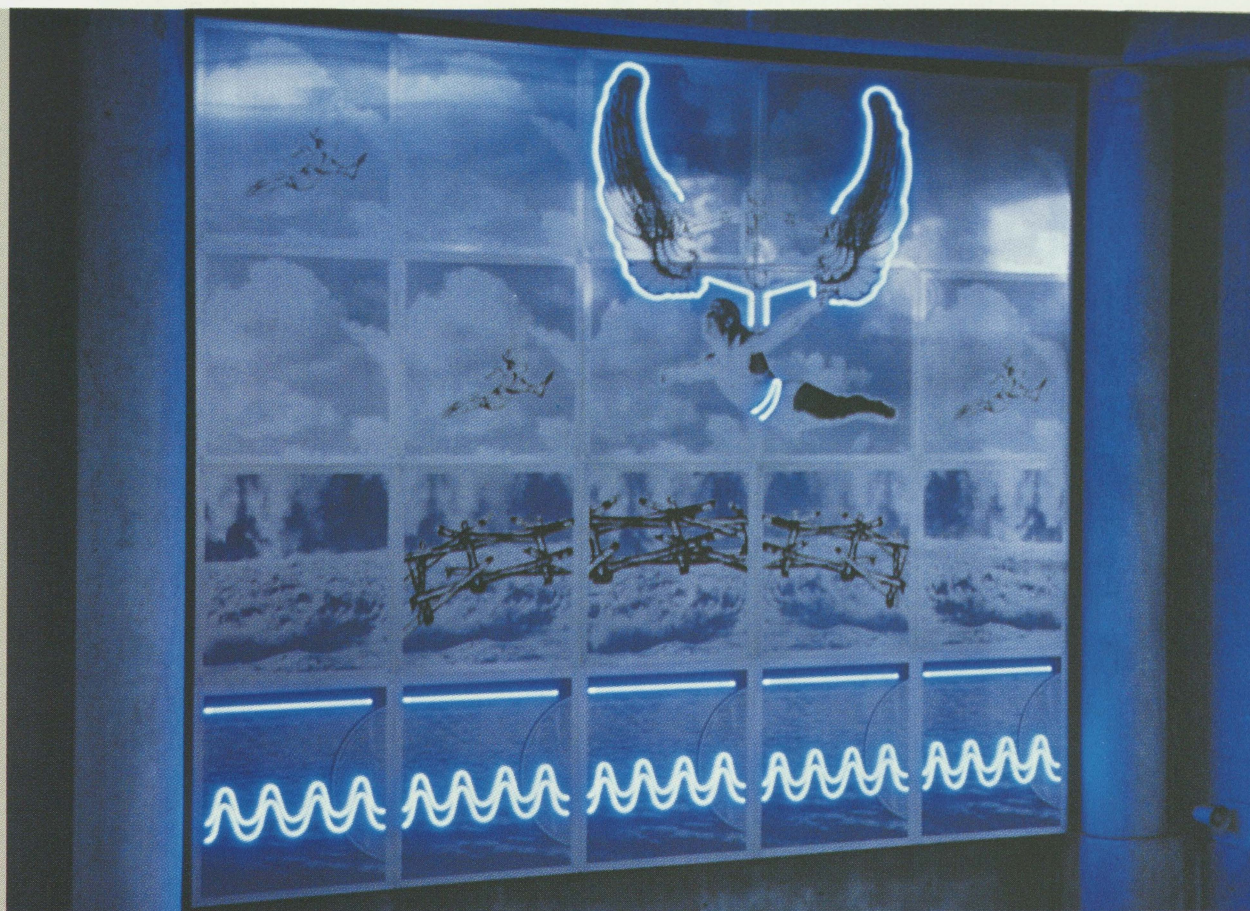
James Weldon Johnson and his brother Rosamond are well loved and remembered in Jacksonville and the LaVilla

To Learn More

To reach the Historic Ritz Theater and LaVilla Museum from I-95, take the Union Street exit. Follow Union Street northeast for two blocks, then turn left onto Madison. The Theatre and Museum are located at 829 N. Davis Street. Phone (904) 632-5555.

The Old Stanton High School, 521 Ashley Street, is a few blocks north of The Ritz. From I-95, take the Union Street exit, drive northeast on Union to Clay. Turn right onto Clay. The Stanton School is two blocks beyond at the corner of Ashley and Clay Streets.

ART IN UNFAMILIAR PLACES



[FLIGHT OF FANTASY]

STORY BY KATHY ENGERRAN

Leonardo da Vinci believed that the workings of human and natural organisms could be reproduced in machines which could achieve every ambition. In this public artwork by Maria Castagliola, the artist called upon da Vinci's studies of a bird in flight, expansion bridges and a flying structure to create an imaginary glimpse into his vision.

The sculpture uses steel panels, aluminum tubing, and neon lighting for this 1,200 pound piece. All the materials and colors Castagliola used conform to the architecture of the Recreation Facility of the University of South Florida in which it is installed. Only the neon lights provide a departure, serving to create a visual border for the sculpture.

Castagliola explains that the iconography in her work functions on several levels. The bridge spans the gap between disciplines and points of view, the semicircles remind us of brain waves, the water comforts the dreamer and uphold the certainty of the crossing.

"My goal in this piece," she says, "is to confirm the promise of the human potential to rouse the quest for unthinkable dreams and remarkable ambitions. I wanted to depict the type of obsessive dream that Leonardo da Vinci may have enjoyed between April 1452 and May 1519, when he had a clear vision of humans in flight."

Da Vinci's Dream is located in the Campus Recreation Center on the University of South Florida campus in Tampa. Enter the campus from Fowler Avenue directly across from the Museum of Science and Industry on Bull Run. The Campus Recreation Center is on the right just past the Sun Dome.

da Vinci's Dream, printed stainless steel and neon glass, 1996

MIXED MEDIA

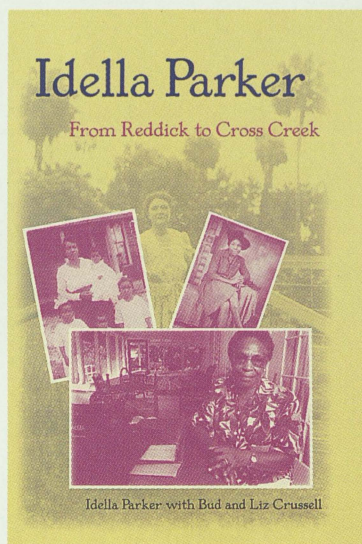
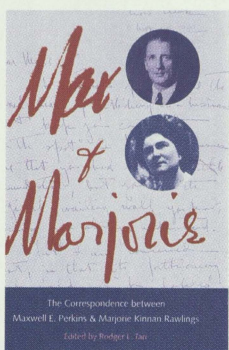
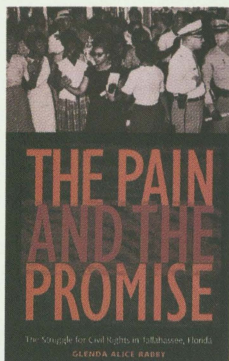
IN PRINT

Now that the gift giving season is over, why not treat yourself to one of several new titles about Florida history, places or art? From the University Press of

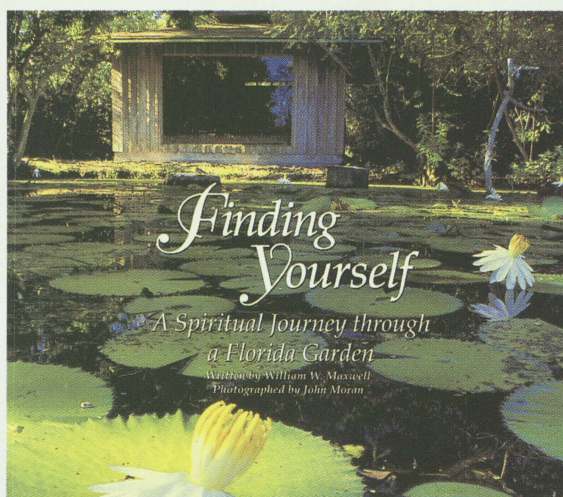
Florida come two new titles about Marjorie Kinnan Rawlings. *Max and Marjorie*, edited by Rodger L. Tarr, for the first time brings together the entire known correspondence—nearly 700 letters, notes and wires—of the preeminent twentieth century American editor Maxwell E. Perkins and his Pulitzer Prize-winning author. *Idella Parker, From Reddick to Cross Creek*, is the illustrated autobiographical story of what happened before and after Parker worked for Marjorie Kinnan Rawlings and

adds frank new details about her years as cook, housekeeper and confidante to the world-renowned writer. The story of the civil rights movement in Talla-

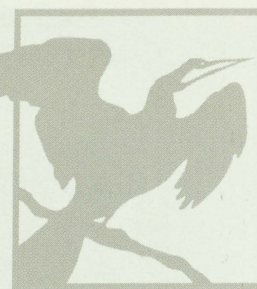
hassee is expertly chronicled in *The Pain and the Promise* by Glenda Alice Rabby from the University of Georgia Press. From its grass roots origins in the mid-fifties to the final integration of public schools in 1970, Tallahassee's experiences served as a model for other Deep South cities seeking racial equality. A softer side of Florida is presented in *Finding Yourself: A Spiritual Journey Through a Florida Garden* from the Bok Tower Gardens Foundation. The book captures the essence of the famous Olmstead-designed garden near Lake Wales with alluring text by William W. Maxwell, noted writer and columnist for the *St. Petersburg Times*, and



Idella Parker with Bud and Liz Crussell



lush nature photography by John Moran, senior photographer at *The Gainesville Sun*. Pineapple Press brings us *Art in Florida 1564-1945* by Maybelle Mann. Using 160 illustrations the book for the first time depicts the history of art in Florida, spanning nearly four centuries of artistic offerings from the mid-sixteenth century until the end of the second World War.

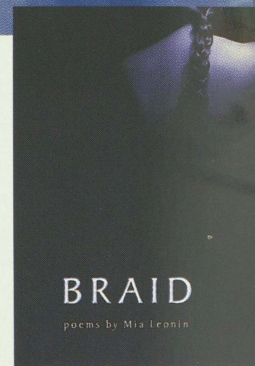
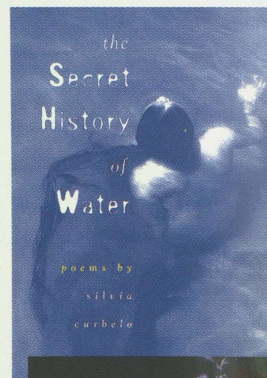


PUBLISHING FLORIDA'S POETS

Since 1973 Anhinga Press in Tallahassee has published titles promoting the reading and understanding of poetry. Anhinga publishes a variety of poetry, often with a distinct regional flavor, in addition to awarding and publishing the annual Anhinga Prize for Poetry. The winner is chosen by a poet of distinguished achievement and receives a cash prize of \$2,000 as well as publication of their manuscript.

After publishing the 1995 anthology of Florida's Individual Artist Fellows, *Isle of Flowers*, Anhinga began the Florida Poetry Series to recognize Florida poets who are on the brink of national acclaim. The first publication in the Series was Silvia Curbelo's *The Secret History of Water*. The latest edition in that series is *Braid*, by Mia Leonin of Miami Beach. Leonin's poems reflect her impressions of growing up as a woman in the South along with the influence of her Cuban American heritage.

For more information about the Anhinga Press write P.O. Box 10595 Tallahassee, FL 32302 or visit their web site at www.anhinga.org. Phone (850) 521-9920.



ART SCENE

WOLFSONIAN INTRODUCES
"THE SIMPLE LIFE"

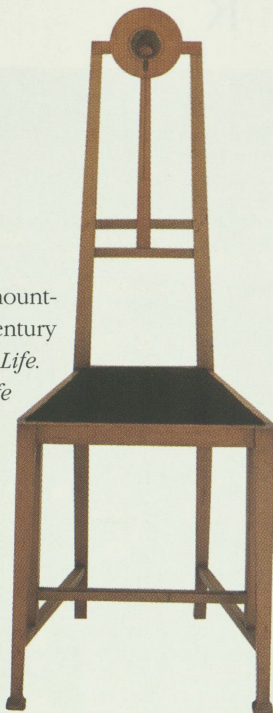
The Wolfsonian-Florida International University is mounting the first U.S. exhibition of the turn-of-the-century British Arts and Crafts movement with *The Simple Life*. On exhibit through August 2000, *The Simple Life* features one hundred pieces from The Wolfsonian's permanent Arts and Crafts collections.

Wendy Kaplan, associate director of exhibitions and curatorial affairs notes the Arts and Crafts movement "transformed not only how objects looked but also how people looked at objects. It changed the public's attitudes toward design and the home, and compelled them to think about the relationship of art to everyday life."

The centerpiece of the exhibition will be a reinstallation of a portion of the living room of "Glencrutchery," a house on the Isle of Man renovated in 1897 by M. H. Baillie Scott. This inglenook is, in fact, the only interior architectural work of Scott preserved in a U.S. museum.

In addition to the exhibition, a series of public programs, including lectures, a scholarly symposium, family days, and crafts workshops for children will be presented. A publication is being produced in conjunction with the exhibit.

For more information contact The Wolfsonian-Florida International University, 1001 Washington Avenue in Miami Beach or call (305) 531-1001.



SOUND & SCREEN

MEMORY—THE
ARCHITECTURE OF TIME
IN VIDEO INSTALLATION

The University of Florida's Samuel P. Harn Museum of Art in Gainesville will host a year long exhibition of video installations by five international and award-winning artists. The works will be exhibited sequentially for eight weeks each throughout the year.

Trauma forms a link among the varied works in "Insistent Memory." Each explore how history and memory are shaped by the unresolved conflicts and sometimes traumatic encounters of our recent and distant past. Played as an endless looping sequence, the medium of video installation uniquely mimics the insistent and reoccurring process of traumatic memory. The darkened gallery is converted into a "memory theater" using large-scale moving images, music and voice as ways to evoke remembrance of the past.

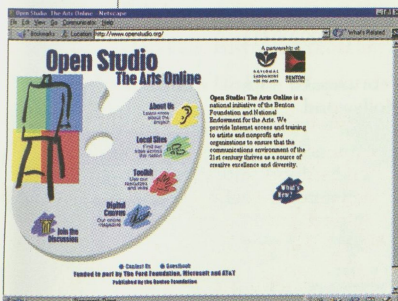
"Felix in Exile" by William Kentridge will show January 21 – March 12. Bill Viola's "The Messenger" from March 24 – May 21. Viola's work was recently featured in a retrospective at the Whitney Museum of American Art and the San Francisco Museum of Modern Art. For a complete schedule of works featured in the year long exhibit, call the Samuel P. Harn Museum of Art at (352) 392-9826.

ONLINE ON ART

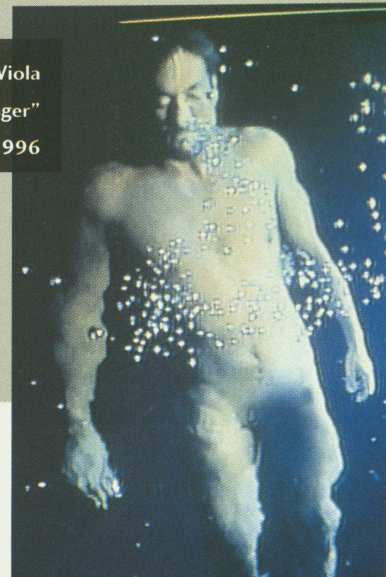
Open Studio: The Arts Online at <http://www.openstudio.org> is a website initiative of the Benton Foundation and the National Endowment for the Arts. This easy-to-navigate site provides Internet access and web training to artists and nonprofit arts organizations to ensure that the online world of the 21st century thrives as a source of creative excellence and diversity.

Open Studio was designed to offer new ways for artists and arts organizations to network with one another, strengthen ties to their surrounding communities, and build new audiences. Open Studio's nationwide network of sites provide technology training to the arts community, host online discussion groups and provide development opportunities on the World Wide Web.

The Toolkit link on the Open Studio site provides a vast variety of links to resources for everything from funding sources, publications and clearinghouses to how to plan, create and publicize your own website online. The Open Studio is an Internet resource not to be overlooked.



Bill Viola
"The Messenger"
1996



CALENDAR

WINTER
2000**Through March 5
Palm Beach**

Beaux-Arts New York. Multi-faceted exhibit showcasing one of America's most recognized architectural and design styles. Henry Morrison Flagler Museum. (561) 655-2833

**Through March 12
North Miami**

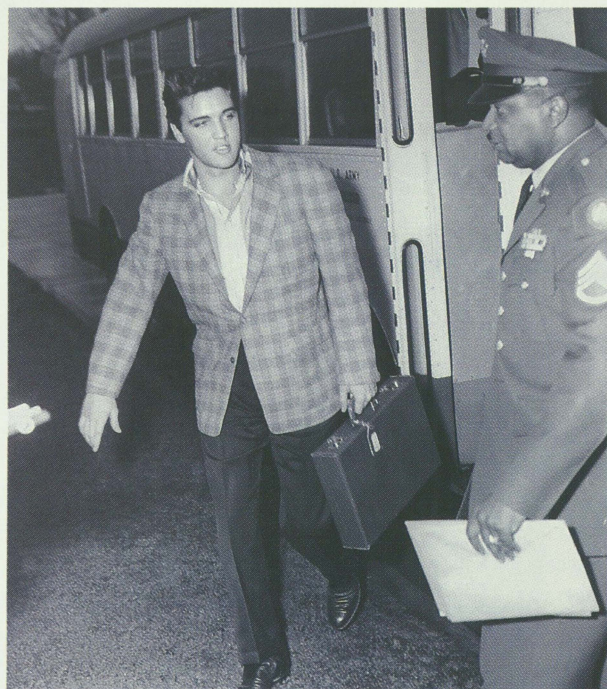
Frank Stella at 2000: Changing the Rules. The most comprehensive showing of the artist's works of the 1990s. Museum of Contemporary Art. (305) 893-6211

**Through March 19
Gainesville**

The Highwaymen. Paintings from the collection of the Museum of Florida's Art and Culture. The Thomas Center. (352) 334-5064

**Through March 19
St. Petersburg**

Masterpieces of Surrealism. Works from national and international museums including Picasso, Cornell, Calder, Miro and others. Salvador Dali Museum. (727) 823-3767

**Through April 9
Gainesville**

The Perpetual Well: Contemporary Art from the Collection of The Jewish Museum. An exhibit of contemporary works that presents an overview of the Jewish experience. Harn Museum of Art. (352) 392-9826

**Through April 30
Daytona Beach**

Processing Elvis. Features newly discovered photographs of Elvis Presley during his induction into the U.S. Army. Museum of Arts and Sciences. (904) 255-0285

**Through April 30
Lakeland**

Robert Wick: Garden Sculptures. Bronze sculptures with living plants growing out of them as part of their design. Lemon Street Promenade. (941) 688-7743

**Through May 7
Tampa**

Florida Folklife-Traditional Arts in Contemporary Communities. Statewide traveling exhibit featuring hand-made objects by over 80 masters from throughout Florida. Tampa Bay History Center. (813) 228-0097

**Through May 28
Miami Beach**

Andy Warhol: Portrait of Miami. Celebrates Warhol's genius

with paintings, graphics and ephemera that relate to his 1980 visit to Miami. Bass Museum of Art. (305) 673-7530

**Through May 29
St. Petersburg**

JFK: The Exhibition. Items from the largest private collection of John F. Kennedy artifacts in the world. Florida International Museum. (727) 822-3693

**Through August 1
Miami Beach**

The Simple Life: The Arts and Crafts Movement in Britain, 1880-1910. First U.S. exhibition on the turn-of-the-century British Arts and Crafts movement. The Wolfsonian. (305) 531-1001

**Through December 30
St. Petersburg**

Anne Frank: A History for Today. An Exhibit from the Anne Frank Center USA. Florida Holocaust Museum. (727) 820-0100

**January 29 - March 4
Fort Myers**

Edison Festival of Light. Annual event celebrates Thomas Alva Edison's birthday with Edison/Ford home tours, student science fair, music, food and parades. (941) 334-2999

**February 5 - 6
Dade City**

Annual Quilt and Antique Show. Quilts and antiques on display and for sale during this two-day event. Florida Pioneer Museum Association. (352) 567-0262

**February 5 - 6
Miami**

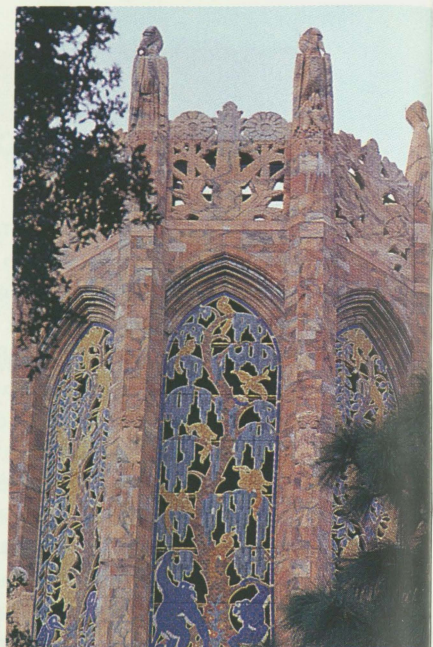
7th Annual International Miami Map Fair. Antique map dealers from all over the world show and sell their maps or provide expert opinions on collectors' maps. Historical Museum of Southern Florida. (305) 375-1492

**February 5 - 6
Pigeon Key**

6th Annual Pigeon Key Arts Festival. Two days of art, music and food. Pigeon Key Foundation. (305) 289-0025

"Processing Elvis,"

Museum of Arts and Sciences, Daytona Beach



**15th International Carillon
Festival, Bok Tower Gardens,
Lake Wales**

**February 6
Gainesville**

St. Paul Chamber Orchestra. The nation's leading chamber ensemble joined by piano soloist Christopher O'Riley. Center for the Performing Arts. (352) 92-2787

**February 8 - 19
Esteros**

Ghost Walks. Guided moonlight walks through the Koreschan settlement grounds, reenactments and Koreschan foods developed from original settlement recipes. Koreschan State Historic Site. (941) 992-0311

**February 10 - 13
Hollywood**

Seminole Tribal Festival. Native American dancing, arts and crafts, food and special entertainment. Highway 441 and Stirling Road. (954) 765-4466

**February 11 - 13
Gainesville**

14th Annual Hoggetowne Medieval Faire. Step back in time to the middle ages with continuous entertainment and over 100 artisans selling their wares. Alachua County Fairgrounds. (352) 334-5064

February 11 - 12
Mount Dora

6th Annual Central Florida Antiquarian Book Fair. Workshop, evaluations, book binding, book sale and trade. Mount Dora First United Methodist Church.
(800) 472-0665

February 12
Tampa

Fiesta Day. Street festival celebrating the history and heritage of Ybor City. Includes multicultural music, folkloric dance groups and food.
(813) 248-3712

February 12 - 20
Lake Wales

15th International Carillon Festival. Daily recitals by internationally renowned guest carillonneurs. Bok Tower Gardens.
(941) 676-1408

February 19 - 21
Coconut Grove

Coconut Grove Arts Festival. Features acclaimed artists' work, international foods and performing artists. Voted number one fine arts festival in the country.
(305) 447-0401

February 22 - 27
Miami

Miami Festival of Discovery. Since its introduction three seasons ago, this piano festival has introduced rising world talents. Lincoln Theatre.
(305) 538-2121

February 25 - 27
DeFuniak Springs

Chautauqua Assembly 2000. Workshops, lectures, demon-

7th Annual International Miami Map Fair, Historical Museum of Southern Florida, Miami



strations and programs in the areas of art, literature, architecture, genealogy, music and storytelling. The Chautauqua Center.
(850) 892-4300

February 26
Melbourne

Up Close and Personal Pops Concert. Presented by the Brevard Symphony Orchestra at the King Center for the Performing Arts.
(407) 242-2024

February 26 - 27
Delray Beach

Hatsume Fair. Taiko drum and martial arts demonstrations, arts and crafts and Asian and American foods. The Morikami Museum and Japanese Gardens.
(561) 495-0233

February 27
Maitland

Percussion in the Garden. Bring a lounge chair and food to enjoy music by the Rollins College musicians. Maitland Art Center.
(407) 539-2181

March 1 - April 2
Bradenton

Manatee Heritage Days. Walking tours, reenactments, boat trips, bicycle tours, historic home tours, children's activities, music and food. Manatee Heritage Association.
(941) 741-4070

March 1 - 31
Statewide

Florida Archaeology Month. Public events include lectures, exhibits and living history programs. Collier County Museum.
(941) 774-8476

March through April
St. Petersburg

47th Annual Florida Craftsmen Statewide Exhibition. Florida Craftsmen members may submit works in clay, wood, fiber, metal, glass, jewelry and mixed media. Arts Center.
(727) 821-7391

March 4 - 5
Floral City

Floral City Strawberry Festival. Festival activities include the Citrus Sertoma fiddling championship. Floral Park, Highway 41 South.
(352) 726-2801

March 4 - 11
Coral Gables

Tropical Baroque Music Festival. Events will range from Bach played Caribbean-style to a full production of the St. Mark Passion. Various locations.
(305) 669-1376

March 5
Woodville

Battle of Natural Bridge Reenactment. The last victory of the Confederacy in 1865 where a Union advance was routed and forced to retreat to their

**Battle of
Natural Bridge
Reenactment,
Woodville**

ships. Fifteen miles south of Tallahassee, follow Florida 363 to Natural Bridge Road, then six miles to the site.
(850) 922-6007

March 5 - 6
Ocala

Heritage Tour. Seven restored historic homes in the Ocala and Tusawilla Park Historic Districts will be toured. Historic Ocala Preservation Society.
(352) 351-1861

March 5 - 6
Tampa

Gasparilla Festival of the Arts. Juried outdoor art festival with 300 national and international award-winning artists. Various locations.
(813) 876-1747

March 8 - April 2
Coral Gables

Joseph and the Amazing Technicolor Dreamcoat. The authors of *Evita* and *Jesus Christ Superstar* created an international sensation with this adaptation of the Biblical tale. Miracle Theatre.
(305) 444-9293

CALENDAR

March 9-12

Boca Raton

Historical Table Settings Throughout the Ages. Top area designers will interpret everyday celebrations through creative table designs. Old Town Hall. (561) 395-7666

March 10 - 12

Gainesville

Spring Pilgrimage. A tour of historic homes and buildings. Children's activities, displays, food, fashion and antique shows. (352) 334-5064

March 11

Homosassa

Homosassa Antique and Classic Car Show. Vintage cars from the 1920s, food and music. Between Homosassa Springs and Crystal River on Highway 19. (352) 628-2666

March 11

St. Augustine

Lighthouse Festival. A day of family fun from the Victorian era that includes games, music, food and living history activities. St. Augustine Lighthouse and Museum. (904) 829-0745

March 11 - 12

Dade City

Will McLean Festival. Florida musical ballads performed on multiple stages, workshops, poetry, storytelling, cracker and gourmet foods at the Sertoma Youth Ranch. (352) 465-7208

March 11 - 12

Lanark Village/Carrabelle

Camp Gordon Johnston Reunion. Gathering of men and women who served at the Lanark Village WWII base, a principal Army amphibious training center. (850) 697-8575

March 16 - 17

Boca Raton

Leon Kroll: Figuratively Speaking. An award-winning American artist, Kroll's works are characterized vibrant landscapes, still lifes and the monumental figure of man. Boca Raton Museum of Art. (561) 392-2500

March 18

Barberville

Florida Hands Multicultural Festival. Folk art, crafts, music, dance and food of diverse Florida cultures. Pioneer Settlement for the Creative Arts. (904) 749-2959

March 18

Dunedin

Tour of Historic Spanish Homes. Tour of six homes built in the 1920s Mediterranean Revival style. (727) 736-1176

March 23

Miami Beach

1st Annual Purim Ball. An historic Florida Jewish tradition dating back to the 1880s. Fontainebleau Hilton Hotel. (305) 672-5044, ext. 12

Hatsume Fair, The Morikami Museum and Japanese Gardens, Delray Beach



Percussion in the

Garden, Maitland

Art Center, Maitland

March 25

Estero

Archaeology Fair. Tools, weapons, ritual masks and other items on display along with knowledgeable participants to answer questions. Koreshan State Historic Site. (941) 992-0311

March 25 - 26

Jacksonville

The 3rd Annual Northeast Florida History and Archaeology Festival. On the grounds of the historic Ribault Clubhouse, this is a celebration of Florida's rich heritage from ancient times up through the modern age. Includes living history, speakers, hands-on activities, food and hay rides. Talbot Islands State Parks. (904) 251-2320

March 26, 28 and 30

Orlando

Madame Butterfly. Giacomo Puccini's beloved tragic opera performed by the Orlando Opera. Bob Carr Performing Arts Centre. (407) 426-1700

March 26

Pensacola

The Barber of Seville. The masterpiece of comic opera featuring the New York City Opera. Saenger Theatre. (850) 433-6737

March 28 - 29, April 1 - 2

Naples

Titanic-A New Musical. The story of the legendary ocean liner

March 30 - April 2

Eustis

Florida Storytelling Camp. The largest and most renowned group of storytellers come to Florida for a weekend of workshops and storytelling performances. (904) 761-6374

April 4 - 5

Tallahassee

Preservation Day. This is the annual legislative day event for historic preservationists. Florida Trust for Historic Preservation. (850) 224-8128

April 8 - 9

Delray Beach

Palm Beach BookFest. New and used books, author workshops, signings, readings and more. Levenson in Delray Beach, 420 South Congress Avenue. (561) 471-2901

April 29

Ocoee

9th Annual Spring Arts and Crafts Show Arts, crafts, food vendors and tours of the historic Withers-Maguire House. (407) 656-2051



ON A ROAD LESS TRAVELED



[ON YOUR MARK]

STORY AND PHOTO BY MICHAEL ZIMNY

Just a short walk from the state capitol in Tallahassee a low stone sits inconspicuously in a small park. Modest in size perhaps but big on importance, the stone, called the Meridian Marker, marks the point of beginning of a vast invisible grid of lines which locate and describe every single parcel of land in Florida. How it came to be makes for an interesting story and visit as well.

In 1824 a new territorial seat of government for Florida was established by Congress. The nascent institution faced a daunting task: not only were the lands within its boundaries largely unexplored, they were also unsurveyed. Being unsurveyed meant that they could not be offered to the public for sale. A simple point of beginning was needed before the systematic survey of the territory could begin. Acting Governor George Walton selected the point close to where the state capitol would later be built. Deputy surveyor Benjamin Clements then ran a north-south line, the Prime Meridian, through which he surveyed north to the Georgia border and south to the Gulf. Its intersecting east-west line, called the Basis Parallel, was laid out by Clements and another surveyor. The point of beginning now fixed, the territory's survey and land sales in all directions could begin.

The original 1824 marker was said to have been a light wooden stake, surrounded by four blazed trees. Later in 1853 placement of a stone marker was authorized but it wasn't until 1892 that a permanent stone marker was erected. The marker you see today was authorized in 1925 and placed over the location of the original marker. On its top is a circular plaque bearing the inscription of the Prime Meridian and the Basis Parallel. Touch their intersection. Your hand is now resting on one of the most important points in the history of Florida. All roads may lead to Rome but in Florida all land surveys and property designations begin right here.

The Meridian Marker is located at the corner of Bloxham and Meridian Streets in downtown Tallahassee. Directions from the Old State Capitol: take Monroe Street south for three blocks, turn left at Bloxham and go three blocks east to Meridian. The marker is on your left surrounded by a low pipe fence.

IN UPCOMING ISSUES...

CIVILIAN CONSERVATION CORPS – A LEGACY OF NATURAL BEAUTY

The Civilian Conservation Corps (CCC) was the first New Deal agency to begin operations in Florida, and was ultimately responsible for the creation of our state park system. Visit those parks today to see the legacy of this program that combined two great national resources — youth and land — in an effort to save both.



MICHAEL ZIMNY

Ravine Gardens, Platania.

FILMS FROM FLORIDA

Florida films are nearly as old as movie-making itself. Before World War I Jacksonville rivaled Hollywood with more than thirty studios and 1,000 actors and extras. By 1995 Florida had become the third largest film-making state in the country. From *Moon Over Miami* with Betty Grable and Don Ameche to the critically acclaimed *Blair Witch Project*, the reels of film history in Florida are still turning.



FLORIDA

History & the Arts